

With the First Nighters

THE RAINBOW.

There came to the Salt Lake theatre on Monday night a most extraordinary play in that it contained none of the baleful scenes, expressions or influences that seem to make up the most successful productions of the past year or two, but on the contrary came with an almost forgotten fragrance so long has it been since anything of the kind has been seen. And the author, A. E. Thomas, the producer, Henry Miller, and the players, Mr. Miller, Miss Chatterton and the others of the company, had evidently entered into a pleasant conspiracy to give right minded theatregoers a glimpse of something for which they have been yearning for many a day.

"The Rainbow" is nothing more than the story of the bringing together by a young girl of a man and a woman who have been separated—a simple and much-used story—but as it is done by Mr. Thomas and the Henry Miller players, it is as sweetly beautiful as anything can be, and the theme is carried so subtly that there is scarcely a realization of the strength with which it is being carried to the finish. The play is built along the highest lines; it typifies the estrangement of naturally highbred people, and it is portrayed by men and women who not only have a rare conception of what the author means, but they themselves, have added those touches which in the hands of artists mean everything.

Mr. Miller, though a little older and a little stouter than of yore, plays the father better than he has played anything in years, and as for his "find," Ruth Chatterton, who is seen as the daughter, it is impossible to imagine any other person taking the part so well. Her youth, her delicate face, her responsiveness and buoyancy, combined with a sincerity and ingenuousness, that is indeed rare in one so young, presages for her a career that should put her in the front rank of her profession.

When it is remembered what a craze there has been for Billie Burke, it is easier to predict great things for Miss Chatterton, for the latter has a naturalness and a personal note that is irresistible. Some may not think that it is fair to draw such a comparison, but to imagine Miss Burke bounding through such a part and then to reflect upon every word and action of this girl is decidedly unfavorable to fair Billie.

There is not a member of the company who should not also be mentioned for his or her work. Louise Closser Hale as Betsy Sumner, and Alice Baxter as Mrs. Ruth Sumner, were fine, the Nicholas Hollins of Robert Gill was splendidly done, and others who contributed were Charles Hammond, Conway Wingfield, John Raymond, Daniel Pennell, Charles Pearman, Muriel Hope, Ethel Martin and Edna McAuley.

That the play has enjoyed a remarkable success for three seasons while salacious offerings with supposedly criminal exposes filled with gangsters, white slavers, chippies and their ilk, have been the vogue, is a fine commentary on the fact that people of good breeding still want decent theatrical attractions.

ORPHEUM.

Those who have attended the Orpheum during the week have found most of their pleasure in Holland and Japan—Sam Chipp and Mary Marble in "The Land of Dykes," and the Kitaro Four, a quartet from the land of the Mikado. Under the direction of J. W. Dunne, who plays Jan Van Dyke, the burgomaster in the picture book play, "The Land of Dykes," have the cunningest kind of an offering, with a flimsy plot, however, to

exploit their comedy and music and the daintiness of Mary Marble. The scene itself is a beautiful one—a spot in Holland with a colorful perspective and a ground of varied colored tulips that fill every available inch of space where to



Latest Picture of Marjorie Rambeau.

lips ought to grow

Foot jugglers are not uncommon generally speaking, but the Kitaro Four have got it over anything oriental or occidental when it comes to tossing each other about.

Whitfield and Ireland are still on the job with

the "Belle of Bingville"—heaven only knows why. It never did have a very good start and at its present age, they might as well try to sell us the lake as make us laugh at it.

Clara Morton's stuff in "Finding the Family" is passable, and Maude O'Delle and Co. get the gallery in their presentation of "The Goat." It is a delicate little story of purloined kale and the lady at the ribbon counter, double-crossed in love. Conlin, Steele and Carr inject considerable ginger into the bill, particularly Miss Steele, who is a dynamo with the dance thing. The pictures are great.

EMPRESS

Jeanette Lowrie—but then the bill says "Court by Girls" is the headliner so one should probably mention it first even if it is not a headliner and only a homeopathic dose of musical comedy in one short act not shortened enough.

Then there is Jeanette Lowrie—but she has nothing to do with Du Bois, the juggler, who is quite some juggler at that, and is followed by Smith, Voelk and Cronin, musicians; and Anthony and Ross, wop comedians, who get their stuff across fast enough to keep the laughter moving. "Nature's Nobleman," said to be based on an incident in the civil war, is fairly good, though Arthur Coglier as Abraham Lincoln is quite a distance behind the idea of the martyred president we have in mind.

Jeanette Lowrie, well, she is some doll and together with John Gardner makes up for a lot of other stuff on the bill. She has no difficulty in being the American girl she is supposed to be and with Gardner as the English chappie the two are responsible for a lot of real fun. Miss Lowrie has a great personality and some fine gowns, changing the latter at intervals and using the former in a way that is a constant delight.

There have been better bills at the Empress than that seen this week, but the performance of Miss Lowrie and Mr. Gardner is a knockout.

UTAH THEATRE

The dramatization of E. P. Roe's novel of the Chicago fire, "Barriers Burned Away," has terrified audiences at the Utah during the week in spite of the heroic work of Mr. Mack and Miss Rambeau and the rest of the company. Everybody who should be is saved and eventually those who take part are supposed to live happily ever after, but how they can do it, considering what they have been through, is a mystery.

The stage settings are in accord with the attention to detail that is usually observed at the Utah.

MARGARET ILLINGTON.

With a large advance demand for seats presaging exceptional interest in her engagement, Margaret Illington comes to the Salt Lake theatre the week of December 22nd, with matinees Wednesday, Thursday and Saturday, in "Within the Law," Bayard Veiller's widely heralded play of tremendous human interest. This drama which has proved the theatrical sensation of the year in New York and London, is credited with having caused a most profound impression.

Mary Turner, Miss Illington's role, is an attractive young woman who has served a prison sentence for a crime of which she is innocent. Upon being freed she finds that the penitentiary taint cannot be shaken off, and is compelled to take to the pavements, or develop a new mode of life along criminal lines, and just out of reach of the officers of the law. This latter course she adopts, acquiring amazing ingenuity and pre-ling